



## *The Viral Tempest*

After publishing my decades-spanning cassette retrospective *Selected Sound Works (1981-2021)* in late-2021, Chicago-based Pentiments Records has released here <https://pentiments.bandcamp.com/album/the-viral-tempest> in early-2022 my *Viral Tempest* double vinyl LP and Bandcamp tracks.

The audio on the first disk I made in collaboration with Andrew Deutsch: *Orlando et la tempête viral symphOny redux suite*. It uses an anonymous reading of Virginia Woolf's *Orlando* as a type of sonic signature that my virus-modeled artificial life audio material (adjusted from the first movement of my 2006 *viral symphOny: the enthroning*) reanimates. The second piece, *pour finir avec le jugement de dieu viral symphOny plague*, serves as a brother suite to the first and instead uses Antonin Artaud's controversial recorded performance of his radio play *To Have Done with the Judgement of God* as the sonic figure.

The LP is in an edition 200 with a full color gatefold jacket, full color labels, an 11x11" 12-page full color exhibition catalog documenting the paintings featured in my 2020 *Orlando et la tempête* art exhibition at Galerie Richard (Paris) and an 8.5x11" insert featuring an interview with me by S.K.G. Noise Admiration regarding my *art of noise* philosophy. The tracks were mastered and cut by Kassian Troyer at Dubplates & Mastering.





### Orlando et la tempeste viral symphOny redux suite

Joseph Nechvatal, Andrew Deutsch, Virginia Woolf

A1. wOOlf wOrdings Of Orlando  
A2. Orlando et la tempeste viral symphOny redux  
A3. Orlando shOgnae strides tOWards finisO  
B1. rampage at the capItOI Orlando viral tempest  
B2. slOw Orlando Of cOntestatiOn and decOmpOsitiOn  
B3. Orlando undOne by scOrnful dOg star

In connection with Joseph Nechvatal's art exhibition *Orlando et la tempeste*, held in the Fall of 2020 at Galerie Richard Paris, Joseph Nechvatal and Andrew Deutsch have created a suite of noise music audio tracks collectively called the *Orlando et la tempeste viral symphOny redux suite*. This 49 minute work, in six movements, revisits virus-modelled a-life audio material from the first movement of Joseph Nechvatal's *viral symphOny: the entheOning* (2006) that was created at The Institute for Electronic Arts in Alfred, New York, integrated with the voice of an anonymous reading of the novel *Orlando*, written by Virginia Woolf in 1928. *Orlando et la tempeste viral symphOny redux suite* (2020) was premiered as radio broadcast at Wave Farm Radio WGXC 90.7-FM on January 16th, 2021.

credit for viral symphOny – movement 1 – the entheOning (2006):  
Joseph Nechvatal – original concept viral structures  
Stephane Sabers – C++ programming  
Andrew Deutsch – nano, micro, meso and macro structures  
Matthew Underwood – nano, micro, meso and macro structures  
Steven Mordant Pedersen – IEA project technician

The Viral Tempest (2021) Mastered and Cut by Kassian Troyer at Dubplates & Mastering  
Produced and Designed by Guido Gamba, Words and Images © Joseph Nechvatal 2021  
Front Cover: *Orlando in the Thicket of Samba* (2020), 30x30cm  
Gatefold Panels: *Stormy Orlando and the Golden Plum Field* (2019), 30x60cm, diptych  
Back Cover: *Forest Murmurs of Groundless Orlando* (2020), 200cmx200cm

### pour finir avec le jugement de dieu viral symphOny plague

Joseph Nechvatal, Andrew Deutsch, Antonin Artaud

C1. pour finir avec le jugement de dieu viral symphOny plague (apOundless stOrn)  
C2. pour finir avec le jugement de dieu viral symphOny plague (tempeste de merde)  
C3. pour finir avec le jugement de dieu viral symphOny plague (le musici)  
C4. pour finir avec le jugement de dieu viral symphOny plague (le Orld whirwind)  
C5. pour finir avec le jugement de dieu viral symphOny plague (eOsmic dOOOn)  
C6. pour finir avec le jugement de dieu viral symphOny plague (weep dO nOre)  
D1. pour finir avec le jugement de dieu viral symphOny plague (herOic eOOnes)  
D2. pour finir avec le jugement de dieu viral symphOny plague (ars tOnga vita brevis)

In early 2021, Joseph Nechvatal picked up and read again Antonin Artaud's prophetic text *The Theatre and the Plague* that Artaud originally presented as a performance lecture at La Sorbonne in 1933. In *The Theatre and the Plague*, Artaud develops the foundations of his *Theatre of Cruelty* by establishing an analogy between the ravage of the civilizational order caused by the plague and the convulsive poetics triggered by the virulence of his transgressive theatrical poetics.

By reading the text within the context of the 2020-2021 viral pandemic, Nechvatal created the 433 minute long, eight movement, audio suite *pour finir avec le jugement de dieu viral symphOny plague* in which he married aspects of his virus-modelled a-life noise music composition *viral symphOny* (2008) with compressed and transfigured and superimposed segments of Artaud's radio play *Pour en finir avec le jugement de Dieu* (*To Have Done with the Judgment of God*) that was recorded in late November 1942. This audio art composition can be considered a further suite to the *Orlando et la tempeste viral symphOny redux suite*.

credit for *Pour en finir avec le jugement de Dieu* (To Have Done with the Judgment of God)  
*The Pour en finir avec le jugement de Dieu* sounds like a little domain, was inspired by Nechvatal's audio CD *Pour en finir avec le jugement de Dieu* that was given to him by artist Guido Gamba. Artaud's text was first published in 1933. *Pour en finir avec le jugement de Dieu* was commissioned by the RFI (Radio France) and was recorded in the first studio of the RFI in Paris on February 1, 1945. The RFI director, William Pichet, *Pour en finir avec le jugement de Dieu* was recorded by Marie Daumas, Lucie Bille, Paul Thévaut and Antonin Artaud. The accompaniment of drums, cymbals and xylophone were recorded by Artaud, some of them by Nechvatal's *viral symphOny plague* (2021) is dedicated to the memories of Antonin Artaud and Marie Daumas.

## Excerpt from *Pentiments Records Statement*

While one can refer to Nechvatal's original *viral symphOny* recordings as a preceding statement on open-ended process and immersion into detrital dynamism, this pair of sibling suites can be understood more specifically as elaborating on the rhizomatic re-conceptualizations of identity and figuration within this dynamic space that feature prominently in the series of virus modeled a-life paintings paired with these audio suites and, generally, in his philosophy of noise art. The folding of the de-subjectified subjects of Woolf and Artaud into a supra-individual, boundless space of chaotic viral energy reflects a process and practice wherein, to quote Nechvatal, “one of the most important characteristics [. . .] is its sense of encompassing being within a field of vibratory enshrouding—but an

intertwined embossed shrouding that places being at odds with closed, cliché, visual-audio signals and resituates us within open vibrancy.” The particular matter of gender fluidity, invoked by the Woolfian character of Orlando and his/her preternatural condition of man-become-woman, is transfigured into supplementary sensual material which Nechvatal embraces and intensifies further within the context of societal and environmental storms, for in his words, “Storms have no gender and mean full-blown fluidity.”

A turn towards radical flux and immanence and a noise-oriented rethinking of the Deleuzoguattarian *body without organs* describes just as faithfully the more immediate the sonic character of the works, replete as they are with relays of relativized intensities, variations in speed and affect, creative-destructive reconfigurations of language and signs, the passing through of various genre-becomings (spoken word, computer music, noise, shoegaze, ambient), and so on. Through this teeming synergy of his audio, visual and textual works, Nechvatal ultimately aims to present the beholder with a new and more expansive way of theorizing and experiencing the fraught relationship between the cultural-political and the sensate, one that chooses to perplex and problematize with imaginative pleasure rather than reduce, parse and codify through cohesive allegiances. As he writes, “I have come, counter-intuitively, to see the style of cultural noise as the necessary art of today—precisely because it does not cave into the supposed need for immediately legible spectacle. Indeed, it restores art's responsibility of resistance.”

